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BULLETIN OF  
THE ART INSTITUTE OF CHICAGO

VOLUME IX

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Art Sample



THE ACTOR KANTO KOROKU—BY TORII KIYOMASU  
FROM THE BUCKINGHAM COLLECTION

FW 1-2

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

### BUCKINGHAM MEMORIAL EXHIBITION

**O**N January 12 a memorial exhibition of prints from the collection of the late Clarence Buckingham will be installed in the galleries of the Art Institute.

Mr. Buckingham, who was for many years a Trustee of the Art Institute and until his death in August, 1913, one of its most zealous supporters, was an ardent and discriminating collector of Japanese color prints and of etchings by both old and modern masters. His collections are notable for their extent and for their quality.

After Mr. Buckingham's death his sisters, Miss Kate and Miss Maud Buckingham, deposited the prints with the Art Institute for safe-keeping, and Mr. Frederick W. Gookin was appointed their curator. Although the prints have been shown by special appointment with the curator, they will now be placed on public exhibition for the first time.

The Japanese prints form one of the finest collections that have ever been assembled. All of the great Ukiyoe print designers are represented by many of their choicest works. The collection is especially rich in the early prints generally classed as primitives—a term which includes the black-and-white and the hand-colored prints produced between 1660 and about 1750, and also the earliest color-prints, made from two or three color-blocks only, which were issued between 1742 and 1764, when full color printing was perfected. Of the large single-sheet prints issued during this period and of the charming beni-ye in rose and green, Mr. Buckingham was fortunate in securing an unusually large number. These early works are rare in any state and extremely rare in the fine condition of many of those owned by Mr. Buckingham. His efforts to secure choice examples of the prints of Harunobu and Kiyonaga were rewarded by the acquisition of many works by these great masters. Kiyomitsu, too, is repre-

sented by a rather exceptional showing in quality and range of subject. It would be difficult to name another collection possessing such remarkable prints by Okumura Masanobu and Ishikawa Toyonobu. This list of artists' names might be extended much further if space permitted; but what has been said will suffice to give a general impression of the wealth of the collection.

Almost seven hundred Japanese prints—about half the number in the Buckingham collection—will be exhibited in the eight galleries in the south wing used for current exhibitions of the Art Institute. As nearly as circumstances permit they will be arranged chronologically with the works of each artist grouped together, thus affording a good opportunity for studying not only the style of each of the greatest artists, but also the development of the Ukiyoe school from the time of Moronobu to its culmination.

While these Japanese prints are being exhibited in the south galleries, and for a month or so longer, there will be an exhibition of Mr. Buckingham's etchings in the Print Room, Gallery 45. Here will be installed about three hundred prints, exceptionally fine proof impressions, including early states of many of the most important plates of Rembrandt, Durer, Van Leyden, Aldegrever, Schongauer, Ostade and other early masters, as well as etchings by Whistler, Haden, Jacque, Buhot, Jacquemart, Cameron and other modern handlers of the etching needle.

### CURRENT EXHIBITIONS

**T**HE "one-man shows" are proving unusually interesting and varied this year. Seven of these special exhibitions were opened on December 10 and will remain in place until January 3. Robert Vonnoh shows more than sixty paintings, not only portraits, for which he is best known, but also figure studies and many landscapes. The scope seems the broader and the handling the more varied because the collection is

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in part retrospective, showing works painted some years ago, as well as his recent productions. Attractively installed in the same galleries are Bessie Potter Vonnoh's statuettes. These are delightfully rendered portraits or ideal figures, in which

coasts and especially "Eight panels of the sea," small sections of the water without sky studied intimately for the brilliance of their changing color and iridescence.

Charles Warren Eaton shows about



BUILDING THE COFFER-DAM—BY W. ELMER SCHOFIELD  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

mothers and babies and young girls predominate, composed with a keen feeling for grace of line and sculptural mass. Mrs. Vonnoh was a student at the Art Institute under Lorado Taft. She is represented in the collections of the Museum by a group of statuettes, in plaster, presented by the Arché Club in 1895.

Marines by Charles H. Woodbury, one of America's most distinguished painters of the sea, hung with liberal space in Gallery 25, present a very impressive appearance. No less interesting than the larger and more important canvases are the vivid sketches of tropical

fifty landscapes and a group of thumb box sketches, entirely of Italian lakes and villas. In their bright color and illumination Mr. Eaton strikes a new note not familiar to us from his contributions to the annual exhibitions of American art.

Miss Jane Peterson's work will be remembered from her exhibition at the Art Institute about five years ago, when she showed the product of several years painting in Europe and Northern Africa. The present exhibition is composed of about twenty refreshing studies in light and color illustrative of Miss Peterson's recent painting in the gardens of American estates.

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George Bellows, a brilliant member of the younger New York group, strikes the most modern note in the group of exhibitions. Perhaps his most interesting trait is his ability to sum up the significant features of such complex subjects as a circus, a fight, a skating party, in a manner that gives the observer the keenest possible impression of the totality of the scene. Strength, color and vigor of action are the striking notes of his exhibition. The Friends of American Art have purchased "Love of Winter."

Earl H. Reed shows about sixty etchings, chiefly characteristic and poetic renderings of the sand dunes, including several proofs exhibited at the Paris Salons of 1912 and 1913. They are pleasingly hung on a white background in single line. Mr. Reed, Miss Peterson, Mr. Eaton and Mr. and Mrs. Vonnah were present at the reception which opened their exhibitions.

### STAGE CRAFT EXHIBITION

A UNIQUE exhibition of the art of the theater was opened in the Art Institute on December 21, to remain in place until January 10. This exhibition, assembled by Mr. Sam Hume of Cambridge, Mass., and shown earlier in his own studio and in New York, is probably the first comprehensive showing of the new stage craft in America. It consists of twenty-seven scenic models, and numerous reproductions and sketches by Leon Bakst, Gordon Craig, Livingston Platt, Max Reinhardt and others, illustrating costuming and staging. Mr. Hume, who worked with Gordon Craig at Florence before Mr. Craig started his school, shows eight models, among them three arrangements of a simple setting for the Poetic Drama. Mr. Joseph Urban is represented by ten models for operas produced by the Boston Opera Company, all highly pictorial and elaborate in setting.

Besides the diminutive scenic models there is a larger model of the Greek theater at Berkeley, California. There is

great ingenuity used in the installation of the models. The room is dark, they are framed in black and are illuminated by invisible lighting from above.

A special feature of the exhibition is a large model of the sky dome used in German theaters but not as yet in the United States, which gives a remarkable sense of distance and depth to the scene. Mr. Hume has given frequent demonstrations of the new lighting system used in connection with this device by means of which there is produced an extraordinary illusion of natural lighting. The diffusion of light is complete so that the sources of illumination cannot be detected, and a practically unlimited variety of effects is produced by the use of several combinations of lights.

### AMERICAN ART EXHIBITION

In the Annual Exhibition of American Paintings and Sculpture, which was held from November 3 to December 6, the following honors were awarded:

The Potter Palmer Gold Medal and prize of one thousand dollars to Richard E. Miller for the painting "Nude."

The Norman Wait Harris Silver Medal and prize of five hundred dollars to Philip L. Hale for the painting "Portrait."

The Norman Wait Harris Bronze Medal and prize of three hundred dollars to Charles H. Davis for the painting "The northwest wind."

The Martin B. Cahn Prize of one hundred dollars, to be awarded to a Chicago artist, to Alfred Juergens for the painting "Garden flowers."

The jury which selected and hung the pictures and awarded the prizes was composed of the Art Committee of the Art Institute and the following artists: painters, Karl A. Buehr, Leonard Ochtman, William M. Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh, William Wendt; sculptors, Richard W. Bock, Leonard Crunelle.

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The exhibition this year occupied nine galleries. It was one of the most comprehensive collections of American art ever held in the Art Institute. Most of the leading artists of the country were

ican Art from the annual exhibition. This year the Friends acquired four paintings and a sculpture group, all of which are reproduced in this number of the BULLETIN and receive further men-



PORTRAIT—BY LAWTON PARKER  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

represented; and there was included an unusually large number of pictures that have received important prizes at the various exhibitions of this season. The artists always show a keen interest in the purchases of the Friends of Amer-

tion on page 11. In all, the Friends of American Art have purchased, since the founding of their organization in 1910, thirty-two paintings and two pieces of sculpture from the passing exhibitions of American art held in the Art Institute.

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### INDUSTRIAL ART EXHIBITION

THE Thirteenth Annual Exhibition of Industrial Arts was rich in the art of weaving and embroidery, largely owing to three special collections: a very splendid showing of tapestry panels from the Herter Looms; American samplers from the collection of Mrs. Emma B. Hodge; and the brilliantly colored embroideries of Hungarian peasant workers. The samplers owned by Mrs. Hodge ranged in date from one made by Hannah Sanderson, aged 10 years, in 1789, to the one made at school by Isabella Hank, the aunt of Abraham Lincoln, who was born in 1833.

Other textiles of interest were the home dyed spreads, coverlets and cushion covers of quaint design from the mountain workers of North Carolina; the complex weavings of subtle colors from the pupils of B. E. Merrill of Carnegie Institute; and the very practical furniture coverings sent by Mr. and Mrs. A. G. Talbot. Of particular interest also were the hand woven linens with crochet insets made by the wives of the copper miners in and around Calumet, Michigan.

The prize awards were as follows:

The Municipal Art League of Chicago Prizes, four prizes of twenty-five dollars each for the best exhibitions of handicraft entered by workers in the state of Illinois, to George H. Troutman, for table lamp and electric fixture; Thomas F. Googerty for iron door-knockers and hinges; Virginia Chester for bookbindings; Albert Wehde for jewelry.

The Mrs. J. Ogden Armour Prize of fifty dollars for the best exhibition of pottery, to the Fulper Pottery for group of four bowls.

The Atlan Ceramic Art Club Prize of ten dollars for the best original design in conventional ornament executed on porcelain, to Ora V. White for a bowl, nasturtium decoration. Honorable mention, to Frances E. Newman and Florence A. Huntington.

The Arthur Heun Prize of fifty dollars for best exhibit of craftsmanship of original design including six or more pieces, to Mrs. William H. Klapp for jewelry. The Mrs. Albert H. Loeb prize of fifty dollars for best original design in silverware, to Elizabeth Copeland for silver and enamel work.

The Mrs. Julius Rosenwald Prize for best exhibit of textile art, to Pauline Fjelde for tapestry, duck design. Honorable mention, to Fayette Barnum for block printed textiles.

### CHICAGO ART COMMISSION

At the suggestion of Mayor Harrison, the City Council, November 9, 1914, passed by unanimous consent an ordinance creating a Commission for the Encouragement of Local Art. The ordinance specified that the Commission should be appointed by the Mayor, with the consent of the Council, and should consist of seven members, six of whom should be appointed on the recommendation of certain specified art organizations.

The following members have been appointed: Arthur J. Eddy, appointed by Mayor Harrison; Frank G. Logan and William O. Goodman, recommended by the Art Institute; Wallace L. DeWolf, by the Friends of American Art; Wilson H. Irvine, by the Chicago Society of Artists; Victor Higgins, by the Palette and Chisel Club; Frank A. Werner, by the Artists' Guild.

The Commission is authorized to purchase works of art by Chicago artists, which are to be used for the decoration of the city hall, public schools and other public buildings or grounds in Chicago.

On November 9 an appropriation of \$2,500 was made for the remainder of 1914. The commission has met several times at the Art Institute and has purchased eleven paintings, one etching and one piece of sculpture. The movement is attracting much attention, for Chicago is the first city to adopt this method of encouraging local art.



VIRGINIA AND STANTON—BY M. JEAN McLANE  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914



BULLETIN OF THE ART INSTITUTE OF CHICAGO

ANNOUNCEMENT

EXHIBITIONS

JANUARY TO JULY, 1915

December 10 to January 3—(1) Exhibition of paintings by George Bellows.

- (2) Exhibition of paintings by Charles Warren Eaton.
- (3) Exhibition of paintings by Jane Peterson.
- (4) Exhibition of etchings by Earl H. Reed.
- (5) Exhibition of sculpture by Bessie Potter Vonnoh.
- (6) Exhibition of paintings by Robert Vonnoh.
- (7) Exhibition of paintings by Charles H. Woodbury.

December 21 to January 10—Exhibition of the art of the theatre: designs and models of the new stage craft.

January 12 to February 21—Buckingham memorial exhibition of Japanese prints.

March 2 to March 31—(1) Annual exhibition of works by artists of Chicago and vicinity, under the joint management of the Art Institute and the Municipal Art League of Chicago.

- (2) Exhibition of American etchings, under the management of the Chicago Society of Etchers.

April 8 to April 28—(1) Annual exhibition of the Chicago Architectural Club.

- (2) Annual exhibition of the Art Students' League of Chicago.

May 5 to May 8—Exhibition of the Western Drawing Teachers' Association.

May 13 to June 10—Annual exhibition of American water colors and pastels including the "rotary exhibition" of the American Water Color Society.

June 18 to July 25—Annual exhibition of the work of students of the Art Institute.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS

JANUARY AND FEBRUARY, 1915

January 5—Concert. By members of the Chicago Orchestra.

January 12—Lecture. "Nature's moods," a music-picture symphony arranged by Mrs. Alfred Emerson and presented by Dudley Crafts Watson and Mrs. Emerson.

January 19—Lecture. "Belgium and its art before the war," by Mrs. Ruth Butts Carson. Illustrated by slides.

January 26—Lecture. "Modern influences in art," by Ralph Clarkson, Chicago. Illustrated by slides.

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- February 2—Lecture. "Frans Hals and his contemporaries," by George H. Kriehn, New York. Illustrated by slides.
- February 9—Lecture. "Saint-Gaudens," by Glenn Brown, Washington. Illustrated by slides.
- February 16—Lecture. "Pictorial balance, rhythmic and static," by Rossiter Howard, Boston. Illustrated by slides.
- February 23—Concert. By members of the Chicago Orchestra.

### LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"Architectural epochs." Eight lectures illustrated by the stereopticon. Monday afternoons at 4 o'clock, January 11, 18, 25; February 1, 8, 15; March 1, 8. The special topics are announced on page 10.

### LECTURES ON PAINTING

Lucy C. Driscoll, Art Institute of Chicago and University of Chicago—"Modern painting." Ten lectures illustrated by the stereopticon. Friday afternoons at 4 o'clock, beginning in March. The special topics and their dates will be announced in the February BULLETIN.

### THE SCAMMON LECTURES

The Scammon Lectures this year will be on the general subject of architecture. There will be six lectures delivered by Ralph Adams Cram of Boston, Claude Bragdon of Rochester, New York, and Thomas Hastings of New York, as follows:

- March 2—"The transition from Romanesque to Gothic," by Ralph Adams Cram.
- March 4—"The culmination of Gothic architecture," by Ralph Adams Cram.
- March 9—"Organic architecture," by Claude Bragdon.
- March 11—"The language of form," by Claude Bragdon.
- March 16—"Principles of architectural composition," by Thomas Hastings.
- March 18—"Modern architecture," by Thomas Hastings.

### SUNDAY AFTERNOON AND EVENING CONCERTS

Sunday afternoon orchestra concerts, under the auspices of the Chicago Woman's Club, are given every Sunday afternoon at 3 and 4:15 o'clock; opera concerts are given in the evening at 8 o'clock. The concerts will continue throughout the winter season. Admission to Fullerton Hall, afternoon 10 cents; evening 20 cents.

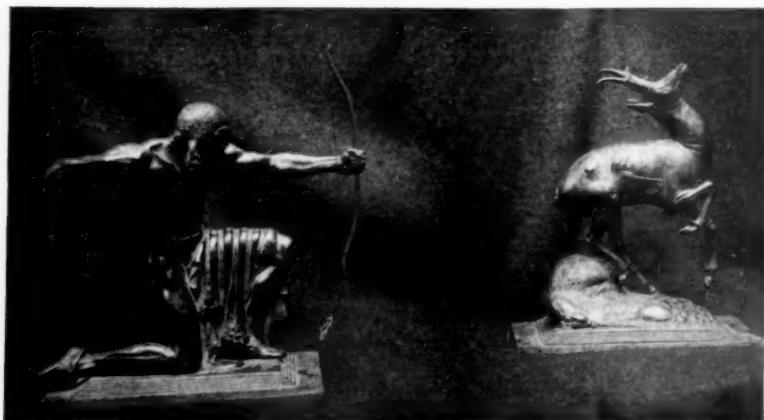
BULLETIN OF THE ART INSTITUTE OF CHICAGO

CALENDAR OF IN FULLERTON MEMORIAL HALL, AT 4 P. M., UNLESS OTHERWISE STATED.  
LECTURES 1915 NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE.

- |          |          |                                       |   |
|----------|----------|---------------------------------------|---|
| January  | 5 Tues.  | Concert.                              | Members of the Chicago Orchestra.       |
|          | 11 Mon.  | T. E. Tallmadge.                      | The Classic style in Greece.            |
|          | 12 Tues. | D. C. Watson and Mrs. Alfred Emerson. | Nature's moods.                         |
|          | 18 Mon.  | T. E. Tallmadge.                      | The Classic style in Rome.              |
|          | 19 Tues. | Mrs. R. B. Carson.                    | Belgium and its art before the war.     |
|          | 25 Mon.  | T. E. Tallmadge.                      | Early Christian architecture.           |
|          | 26 Tues. | Ralph Clarkson.                       | Modern influences in art.               |
| February | 1 Mon.   | T. E. Tallmadge.                      | Romanesque style, France and Germany.   |
|          | 2 Tues.  | G. H. Kriehn.                         | Frans Hals and his contemporaries.      |
|          | 8 Mon.   | T. E. Tallmadge.                      | The Romanesque style in England.        |
|          | 9 Tues.  | Glenn Brown.                          | Saint-Gaudens.                          |
|          | 15 Mon.  | T. E. Tallmadge.                      | The Gothic style in France.             |
|          | 16 Tues. | Rossiter Howard.                      | Pictorial balance, static and rhythmic. |
|          | 23 Tues. | Concert.                              | Members of the Chicago Orchestra.       |

Orchestra concerts, Sundays at 3 and 4:15 o'clock. Admission 10 cents.  
Evening opera concerts, Sundays at 8 o'clock. Admission 20 cents.

The February calendar will announce the lectures for February and March.



INDIAN AND PRONGHORN ANTELOPE—BY PAUL MANSHIP  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

BULLETIN OF THE ART INSTITUTE OF CHICAGO

ALEXANDER A. MCKAY

ALEXANDER A. MCKAY, a life member of the Art Institute, died in New York, November 10, 1914. Mr. McKay's will left \$100,000 for the maintenance and enlargement of the Munger Collection of Paintings. Mr. McKay was born March 15, 1852, at Waukegan, Illinois. He came to Chicago about 1870 and remained here until 1898, after which he lived either abroad or in New York. Mr. McKay continued, however, to regard Chicago as his home and always retained his membership in various Chicago clubs. Albert A. Munger was his uncle, and from 1890 until Mr. Munger's death in 1898 Mr. McKay managed Mr. Munger's office and attended to his financial interests. Mr. McKay and his brother George A. McKay were the residuary legatees of Mr. Munger's estate. Hence the personal connection which prompted Mr. McKay's specification as to the purpose for which his bequest to the Art Institute should be used.

The Munger Collection of Paintings was placed on exhibition at the Art Institute in 1890 and remained here as a loan until 1898, when, with additions, it became the property of the Institute by bequest. The collection is hung in Gallery 40, which was fitted especially for it with a mosaic floor, marble wainscoting and steel ceiling. Mr. McKay was pleased with the installation and care given to the collection and by his bequest has provided for its future maintenance and increase.



ALEXANDER A. MCKAY

FRIENDS OF AMERICAN ART

THE Friends of American Art are now in the fifth year of their organization; and including the very recent purchase of George Bellows' "Love of Winter," they have added to the collections of the Museum fifty-seven paintings and three pieces of sculpture, besides giving to the Print Department about forty etchings and lithographs. The paintings, with the exception of one or two which have been sent to other exhibitions, are now hung together in Gallery 30.

Four of the paintings most recently acquired and the sculpture group by Paul Manship were purchased from the Annual Exhibition of American Art. They are illustrated in this BULLETIN.

The bronze group by Manship, "Indian and pronghorn antelope," is one of the most interesting acquisitions. Mr. Manship has a very individual style, showing careful thought as well as delightful fancy. He conventionalizes draperies, hair, and such details as lend themselves to this treatment, in a fashion that is reminiscent of Greek archaic sculpture. His modeling is very careful and the finished work presents a complete design, quite the antithesis of the modern impressionistic sketch.

"Building the coffer-dam," by W. Elmer Schofield, is a powerful work by one of our most distinguished painters of the American landscape. It is a very large canvas painted with the vigorous brush and feeling for design characteristic of Mr. Schofield.

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Three of the artists represented by these recent acquisitions have a special connection with Chicago and with the Art Institute. Lawton Parker, Grace Ravlin and M. Jean McLane (Mrs. John C. Johansen) were former students of the Institute, and have had unusually successful careers. Mr. Parker makes his home in Chicago as does Miss Ravlin, although both spend much time abroad. Mrs. Johansen has lived for some years in New York.

Mr. Parker is already well known to readers of the BULLETIN. It will be recalled that he received the Gold Medal of the Paris Salon last year. His "Portrait" purchased by the Friends is now at the Corcoran Gallery exhibition in Washington and will go from there to the Panama Exposition.

Miss Ravlin is perhaps better known in Paris than in this country through her

groups each year in the Orientalists' exhibitions at the Grand Palais and New Salon. Three of her pictures, Morocco scenes, have been purchased by the French Government. Her Venetian painting acquired by the Friends is full of vivid color, action and expressive brush work. It represents an annual religious procession which marches from St. Mark's to the church on the Giudecca called the Redentore. The picture was painted from a palace on the Grand Canal and is a view of the procession as it crossed the Canal over an improvised bridge constructed on a row of barges.

M. Jean McLane's "Virginia and Stanton" is a delightfully spontaneous portrait of a little girl and boy, strong in construction and brilliant in brush work. It was awarded the Walter Lippincott Prize at the Pennsylvania Academy of the Fine Arts in 1913.

## NOTES

**B**LANXIUS COLLECTION—Through the continued interest of Mrs. Emma B. Hodge the Amelia Blanxius Collection has received recently some interesting accessions. The most important of these are:

Spode vase with an ornate overhanging top with purple morning glory and gold stem decoration.

Two Sunderland lustre pitchers, the gift of Miss Maud Buckingham.

Chelsea figure of man and dog against green foliage and yellow flowers.

Two copper lustre bowls, one by Wood and Caldwell, with classic decorative reliefs.

Plate from the "Lincoln" set.

Five cottage figures, Staffordshire, of Dick Turpin (gift of Rev. J. Ladd Thomas), King Saul, Charity, pair of dogs.

Leeds pitcher or jug, painted, showing Christ and a companion seated on the bank of the Sea of Galilee.

Pierced border dish and tray of Bristol

earthenware, blue and white calico pattern.

Plate, blue willow pattern, Delwyn and Co. impressed.

Plate, Swansea, rose spray in center, relief panels and painted flower spray border.

Jug by Turner with pewter top decorated with hunting scenes in relief.

**EXHIBITIONS OF MINIATURES**—Two exhibitions of miniature portraits have been held this season: the work of the recently organized Chicago Society of Miniature Painters, in October; and from November 16 to December 26 miniature portraits by Alyn Williams, of London, president and founder of the Royal Society of Miniature Painters, England. Mr. Williams showed thirty-one miniatures including portraits of Queen Alexandra, Queen Mary, King Edward VII and many prominent people of England and the United States. He also gave a lecture in Fullerton Hall on the revival of miniature portrait painting.

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

**CHANGE IN THE BULLETIN** — Beginning January 1, 1915 there is a change in the publication of the Art Institute BULLETIN. Instead of being published quarterly as hitherto the BULLETIN will be issued eight times a year, monthly from

cisco was held at the Art Institute December 3. The jury consisted of: J. E. D. Trask, Chief of the Department of Fine Arts of the Exposition; William Paxton, Boston; Daniel Garber, Philadelphia; Frank Duveneck and L. H. Meakin,



PROCESSION OF THE REDENTORE, VENICE - BY GRACE RAVLIN  
PRESENTED BY THE FRIENDS OF AMERICAN ART, 1914

January to May and from October to January. It will be sent free to members, as always; all others may obtain copies at five cents each or it will be sent to any one upon application for fifty cents a year postpaid.

**PANAMA-PACIFIC EXPOSITION** — One of the several jury meetings for the selection of paintings and sculpture for the Panama-Pacific Exposition at San Fran-

Cincinnati; Edmund H. Wuerpel, St. Louis; Lawton Parker and Frederic C. Bartlett, Chicago. Among the works accepted were sixty-nine paintings and nine pieces of sculpture from the Annual Exhibition of American Art at the Art Institute. From the same exhibition, thirteen paintings and three pieces of sculpture were invited.

A jury of Chicago artists appointed by Mr. Adolph Karpen, Chairman of the

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State Commission for the Illinois building at the Exposition, met at the Art Institute to choose paintings to be used for the decoration of the Illinois building. About forty-five paintings by Chicago and other Illinois artists were selected.

**DEATH OF MRS. WALKER**—On December 1, 1914, occurred the death of Mrs. Abbie Pope Walker, instructor in ceramics in the School of the Art Institute. Mrs. Walker was graduated from the department of decorative designing in the School in 1899 and thereafter was closely associated with Mrs. Beachey, whom she finally succeeded as head of the ceramic department in September, 1911. Miss Laura Stoddard is conducting the classes in ceramics until Mrs. Walker's successor is appointed.

### ACCESSIONS TO THE MUSEUM

**A**CCESSIONS to the Museum during the months of September, October and November, 1914, were as follows:

Coverlet, blue and white, American, 1842. Presented by Miss Emma Stevens.

Plates, two, Staffordshire. Presented by Miss Emma Stevens.

Coverlet, red and white, American. Presented by Frank W. Gunsaulus.

Sampler, American, inscribed: Mary Devereaux . . . 1804. Presented by Miss M. E. Walsh.

Paintings, five, American: "Virginia and Stanton" by M. Jean McLane; "Building the coffer-dam" by W. Elmer Schofield; "Portrait" by Lawton Parker; "Procession of the Redentore, Venice" by Grace Ravlin; "Storm quiet" by Paul Dougherty. Presented by the Friends of American Art.

Sculpture, bronze, American: "Indian and pronghorn antelope" by Paul Manship. Presented by the Friends of American Art.

Porcelain, twenty-nine pieces. Added to the Amelia Blanxius collection by Mrs. Emma B. Hodge.

### LIBRARY NOTES

**M**ANY valuable and interesting books have been added to the Ryerson Library during the past quarter: illustrated catalogues of illuminated manuscripts, European silversmiths' work, European enamels, etc.; and works on lace, costume, embroidery, bookbindings, and many other subjects.

A gift of \$25.00 for the purchase of books has been received from Mr. Floyd R. Mechem, and other gifts have been books from the estate of Mrs. John W. Root, from Mr. C. K. Needham, Dr. Frank W. Gunsaulus, Mr. J. C. Cebrian, Mr. Eugene E. Prussing and Mr. Frederick W. Gookin.

During the quarter the most important accessions to the Burnham Library have been 216 architectural magazines purchased from the John Crerar Library and 69 books and magazines presented by the Illinois Chapter of the American Institute of Architects.

The Photograph and Lantern Slide Department has purchased 100 photographs of paintings in the Pennsylvania Academy of Fine Arts, which will, it is hoped, be the beginning of a larger collection of photographs of works in American galleries. Mrs. Hall brought from Europe numerous photographs and post-cards, many of which relate to the art and life of Bohemia and Hungary. A set of 54 slides of the plans and mosaics of early Christian basilicas has been purchased. There have been gifts from Mrs. Sherwood, Mrs. Hall and Mr. Frederic Clay Bartlett.

A printed list of the Art Institute slides on French architecture has been issued. The department plans to add other lists in the future.

Among the books added during the quarter are the following:

Belloe, Hilaire—Book of the Bayeux tapestry. 1914.

Bode, Wilhelm von—Frans Hals. 2v. 1914. Brangwyn, Frank—Work. Ten plates reproduced in facsimile. 1914.

Burlington fine arts club—Catalogue of a collection of European enamels. 1897.

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Burlington fine arts club—Exhibition of book-bindings. 1891.

Burlington fine arts club—Exhibition of the faience of Persia and the near East. 1908.

Coomaraswamy, Ananda K.—Arts and crafts of India and Ceylon. 1913.

Dalton, O. M.—Byzantine art and archaeology. 1911.

East, Sir Alfred—Brush and pencil notes in landscape. n. d.

Fletcher, William Younger—Foreign bookbindings in the British museum. 1896.

Froehner, W.—Les médaillons de l'empereur Romain. 1378.

Gardner, J. Starkie—Old silver-work, chiefly English. . . . XVth to XVIIIth century. 1903.

Gersprach, M.—Les tapisseries Coptes. 1890.

Griggs, W.—Asian carpets, XVIth and XVIIth centuries. 3v. 1905.

Hobson, R. L.—Catalogue of . . . English pottery in the British museum. 1913.

Jackson, A. V. W. & Yohannen, Abraham—Catalogue of the collection of Persian miniatures. [Cochran collection, Metropolitan museum.] 1914.

James, George Wharton—Indian blankets and their makers. 1914.

McKay, William, & Roberts, W.—John Hopper. 1909.

Marquand, Allan—Luca della Robbia. 1914.

Meyer, Alfred Gotthold & Graul, Richard—Tafeln zur Geschichte der Möbelformen. n. d.

Nichols, John Gough—Examples of decorative tiles. 1845.

Phillips, Stephen—New Inferno . . . 16 drawings by Vernon Hill. 1911.

Planché, James Robinson—Cyclopaedia of costume. 2v. 1876-1879.

Pottier, André—Histoire de la faience de Rouen. 1870.

Reed, Earl H.—Etching. A practical treatise. 1914.

Ricci, Eliza—Old Italian lace. 2v. 1913.

Ross, Robert—Forty-three drawings by Alastair. 1914.

Solon, M. L.—Ancient art stoneware of the low countries and Germany. 2v. 1892.

Solon, M. L.—Old French faience. 1903.

Thieme, Ulrich & Becher, Felix—Allgemeines Lexikon der bildenden Künstler. 10v. (A-E.) 1907-1914.

Thiis, Jens—Leonardo da Vinci. n. d.

Tipping, H. Avray—Grinling Gibbons and the work of his age. 1914.

Westlake, N. H. J.—Outlines of the history of design in mural painting. 2v. 1902.

Williams, Rose Sickler—Chinese, Corean and Japanese potteries. . . . 1914.

Wilmer, Daisy—Early English glass . . . 16th, 17th and 18th centuries. 1911.

## ATTENDANCE

**MUSEUM**—The number of visitors at the Museum during September, October and November, 1914, was as follows:

	AVERAGE
13 Sundays	72,381
30 other free days	130,462
48 pay days	20,501
91 days	223,344

During the same period last year the total attendance was 226,236.

**LIBRARY**—The number of visitors at the Ryerson Library during the months of September, October and November, 1914, was as follows:

	SEPT.	OCT.	NOV.
Students	2,171	4,787	5,064
Visitors	1,096	1,325	1,528
Consulting visitors	1,602	1,918	2,207
	4,869	8,030	8,799
Total attendance for three months			21,698

During the same period last year the attendance was 19,109, showing an increase this year of 2,589.

**SCHOOL**—The attendance in the School from October 1 to November 30, 1914, was as follows:

	MEN	WOMEN	TOTAL
Day school	325	372	697
Evening school	392	103	495
Saturday school	150	292	442
Total	867	767	1,634
Students in two departments	8	26	34
Corrected total	859	741	1,600

**LECTURES**—The attendance at lectures and other meetings in Fullerton Memorial Hall from June 1 to November 30, 1914, was as follows:

10 lectures to members and students	3,144
71 other lectures, meetings and rehearsals	20,043
21 Sunday concerts	9,766
2 lectures to students	816
1 orchestral concert	475
Total	34,244

## BULLETIN OF THE ART INSTITUTE OF CHICAGO

### THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

#### OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents {	MARTIN A. RYERSON
	FRANK G. LOGAN
Secretary	NEWTON H. CARPENTER
Assistant Secretary	WILLIAM F. TUTTLE
Treasurer	ERNEST A. HAMILL
Auditor	WILLIAM A. ANGELL
Director <i>pro tem</i>	NEWTON H. CARPENTER
Librarian	MISS SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson library upon art.

#### LIBRARY

The Ryerson Library, containing about 9,000 volumes, 30,000 photographs, and 12,000 lantern slides on art and travel, and the Burnham Library, containing about 1500 volumes on architecture, are open every day including Sundays, and Monday, Wednesday and Friday evenings. The collections of photographs and lantern slides are available as loans. A library class room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

#### BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is five cents a copy, fifty cents a year postpaid.

#### PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	238 pages and 49 illustrations	25c.
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson		
Part I. Oriental and Early Greek Art	25c.	
Part II. Early Greek Sculpture	25c.	
Catalogue of Etchings and Drawings by Charles Meryon, Howard Mansfield Collection	25c.	
Catalogue of Etchings by Joseph Pennell, Joseph Brooks Fair Collection	25c.	
Catalogue of Etchings by Anders Zorn, Wallace L. DeWolf Collection	25c.	
Catalogues of current exhibitions	5c. to 50c.	

#### MUSEUM GUIDANCE

Visitors desiring to see the collections of the Museum under guidance may make appointments with the museum instructor in gallery 14, or at the office of the Director.

TERMS: One dollar per hour for a single person, or for less than five persons. For groups of less than twenty, twenty-five cents a person. For classes of over twenty, or clubs, five dollars. Time limit, one and one-half hours. Teachers of the Chicago Public Schools, when in groups or accompanied by their classes, free.

#### REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (25c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and about 125 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

#### COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

#### SCHOOL

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

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